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(Clement Stanton)

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Forgotten Books, 2017. Paperback. Condition: New. Language: English . Brand New Book ***** Print on Demand *****. Excerpt from *Scottish Painters: A Critical Study* The bluntness, amounting to brutality, with which the accomplished writer I have quoted goes on to declare that no one who knows anything of the ethnography of art would suspect the people who now inhabit the lowlands of Scotland of inventing any form of architecture, or of feeling much sympathy with it when introduced from abroad, is quite gratuitous. Forms of art never are invented, they grow; and history shows clearly enough that the rate of growth depends more upon conditions than character. Wherever a thick population has dwelt in safety, art has flourished; an indigenous art when there has been none to borrow from, a borrowed art when borrowing was easy. Egypt, Assyria, India, China, Japan, have each had a national art, and in each case originality has been in proportion to isolation. Wherever it has been easy to borrow there has been no originality. Egyptian art was completely original, because the Egypt in which it grew was completely alone in the world. Assyrian art was less original, because Assyria had more opportunities for borrowing. Again, the art of China was absolutely original, because her isolation was absolute. The geographical position of a country, its relations with its neighbours, and pure accident, have a great deal more to do with originality in aesthetic matters than people suppose. Looked at in this light, few nations can be less fairly blamed for a want of the quality in question than the Scotch. Sharing a small island with a strong and wealthy foe, and what was perhaps still more fatal - lying within arm's length of a powerful friend, it would have been a miracle had her...

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